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### Shalimar

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# Shalimar

## Prolog

Randall Snyder

Indolent  $\text{♩} = 48$

accel.....

rit..... 1990

Flute

Viola

Cello

Piano

14:8

8va

8va

5

*p* < *fp* < *fp* *mf* *fp* < *fp* >

*p* < *fp* < *fp* *pp*

*p* < *fp* < *fp* > *pp*

*pp* *mf* *f* *p* *p* *mp*

accel.....

rit.....

Fl.

Vla.

Vc.

Pno.

3

3

3

8va

5

*p* < *f* > *p* *fp*

*p* < *f* > *p* < *f* > *fp*

*p* < *f* > *p* < *f* > *p*

*p* *f* *p* *mp*

accel..... rit.....

5

Fl. *p f > p < mf > p < f p* *> pp*

Vla. *p f > p < mf >* *p mp p < mf pp*

Vc. *p f > p < mf > p mf fp < f p > pp*

Pno. *p* *f* *p* *mp*

8<sup>va</sup>

7

Fl. *p mf p < fp*

Vla. *p mf p < fp*

Vc. *p mf p < fp*

Pno. *p* *f* *8<sup>va</sup>*

accel.....

*rit.....* *accel.....* *a tempo*

Fl. *non vib* *pp*

Vla. *pp*

Vc. *pp* *mf* *pp* *f pp*

Pno. *mf* *p* *f* *8vb*

Fl. *p* *fp*

Vla. *p* *fp*

Vc. *fp*

Pno. *pp* *3* *3* *3* *3* *ff* *f*

rit..... a tempo rit..... Segue

Fl. 15 *pp*

Vla. 15 *pp*

Vc. *pp*

Pno. 15 *mp* 5 *p* 5 *p* 5 *p* 8va

## I

Languid ♩. = 52

Fl. 18 *pp* *espr.*

Vla. 18 *pp* *espr.*

Vc. 18

Pno. 18 *pp* *p*

Fl. 20 *mp*

Vla. 20 *mp*

Vc.

Pno. 20

Fl. 22 *p* *mf* *p*

Vla. 22 *p* *mf* *p*

Vc. *p*

Pno. 22

Detailed description: This page contains musical notation for measures 20, 21, and 22 of a piece. The instruments are Flute (Fl.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). Measures 20 and 21 are marked with a mezzo-piano (*mp*) dynamic. In measure 20, the Flute and Viola play a melodic line with a slur, while the Piano provides a rhythmic accompaniment. In measure 21, the Flute and Viola continue their melodic line, and the Piano accompaniment remains. Measure 22 is marked with a piano (*p*) dynamic. The Flute and Viola play a melodic line with a slur, and the Piano provides a rhythmic accompaniment. The Viola part in measure 22 has a triplet of eighth notes. The Piano part in measure 22 has a triplet of eighth notes. The Flute part in measure 22 has a triplet of eighth notes. The Viola part in measure 22 has a triplet of eighth notes. The Vc. part in measure 22 has a triplet of eighth notes. The Pno. part in measure 22 has a triplet of eighth notes.

Fl. *fp* *mf* *>p* *mf*

Vla. *fp* *mf* *>p* *mf*

Vc. *fp* *fp* *mf* *>p*

Pno. *mf* *p*

24

Fl. *> mp* *> p*

Vla. *mp* *> p*

Vc. *mp* *> p*

Pno. *p* *mf* *p*

rit..... a tempo

27

30

Fl.

Vla.

Vc.

Pno.

*mf*

*p*

*espr.*

*mf*

*mp*

32

Fl.

Vla.

Vc.

Pno.

*pp*

*p*

*mf*

*f*

*p*

*mf*

*port.*

Detailed description: This page contains musical notation for measures 30, 31, and 32. The score is for four instruments: Flute (Fl.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).  
Measure 30: The Flute part has a whole rest. The Viola part has a whole rest followed by a half note G4, then a quarter note F#4, and a half note E4. The Violoncello part has a whole rest followed by a half note G3, then a quarter note F#3, and a half note E3. The Piano part has a half note G3, then a quarter note F#3, and a half note E3. Dynamics include *mf* for the Piano and *p* for the Viola.  
Measure 31: The Flute part has a whole rest. The Viola part has a half note G4, then a quarter note F#4, and a half note E4. The Violoncello part has a half note G3, then a quarter note F#3, and a half note E3. The Piano part has a half note G3, then a quarter note F#3, and a half note E3. Dynamics include *mf* for the Piano and *p* for the Viola.  
Measure 32: The Flute part has a half note G4, then a quarter note F#4, and a half note E4. The Viola part has a half note G4, then a quarter note F#4, and a half note E4. The Violoncello part has a half note G3, then a quarter note F#3, and a half note E3. The Piano part has a half note G3, then a quarter note F#3, and a half note E3. Dynamics include *pp* for the Flute, *p* for the Viola, *mf* for the Violoncello, *f* for the Piano, and *port.* for the Violoncello.



Fl. *p*

Vla. *f* *p*

Vc. *f*

Pno. *mf*

34

Fl. *mf* *f* *p*

Vla. *mf* *p*

Vc. *p*

Pno. *mf* *p*

36

Fl. 38 *mf* *p* *mf*

Vla. 38 *mf* *p* *mf*

Vc. *mf* *f* *mf*

Pno. 38 *f* *mf* 5:3

Fl. 41 *p* *p*

Vla. 41 *p* *p*

Vc. *p* *p*

Pno. 41 *sub p* *f* 7 3 5

Fl. *43* *< f > p mp* *p mf* *fp mf* *f*

Vla. *43* *< f > p* *mf p*

Vc. *< f > p mp* *p* *mf p*

Pno. *43*

Fl. *45* *10:12* *ff* *sub p* *f mf* *p*

Vla. *45* *ff* *f* *p*

Vc. *ff* *f mp* *p*

Pno. *45* *mf*

Fl.

Vla.

Vc.

Pno.

50

50

50

50

*mf*

*mp*

*p* *< mf*

*p* *< mf* *p*

*f* *mf* *p*

*f* *mf* *p*

*mf* *fp* *f* *mf* *fp* *f*

*mf* *fp* *f* *mf* *fp* *f*

Pizz

Arco

Pizz

Arco

53

Fl. *f* *ff*

Vla. *sub f* *ff* *fp*

Vc. *sub f* *ff* *fp*

Pno. *ff* *fp*

56

Fl. *p* *ff*

Vla. *mf* *p* *Pizz* *Arco* *ff*

Vc. *mp* *p* *Pizz* *Arco* *ff*

Pno. *mf* *f* *fp* *f*

59

Fl. *p* *mf* *p* *mp* *6*

Vla. *mp* *p* *mf*

Vc. *p* *mf* *8va*

Pno. *p* *mf* *p*

61

Fl. *f* *p*

Vla. *p* *f* *p* *pp* *mp* *Pizz* *Arco*

Vc. *p* *f* *p* *pp* *mp* *Pizz* *Arco*

Pno. *18:16* *18* *p*

63

Fl.

Vla.

Vc.

Pno.

*p*

*f*

*p* > *pp*

*mf*

*pp*

*fp*

*mf*

*f*

Pizz

Arco

rit.....

65

Fl.

Vla.

Vc.

Pno.

*ff*

*mp*

*pp*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*pp*

*pp*

Sord

rit.....

**Languid** ♩. = 52

69

Fl.

Vla.

Vc.

Pno.

Sord

*p*

*mp*

71

Fl.

Vla.

Vc.

Pno.

*rit..... a tempo*

*fp* *fp* *mf* *p* *mp* *f*

*p*

*p*



Fl. 73 *mf* *p* *f* *mf* *f* *mf* *p* *f*

Vla. 73 *mf* *p* *mf* *p* *mf* *p*

Vc. 73 *mf* *p* *mf* *p* *mf* *p*

Pno. 73 *mf* *p* *mf* *p*

Fl. 75 *mf* *f* *mf*

Vla. 75 *f*

Vc. 75 *f*

Pno. 75 *mf* *p* *f* *p*

Detailed description: This musical score page contains measures 73 through 81. The instruments are Flute (Fl.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature has one flat (B-flat major or D minor), and the time signature is 3/8. Measures 73-74 show a complex interplay of dynamics (mf, p, f) and articulation (accents, slurs) across all instruments. Measures 75-76 feature a more sustained texture with some fortissimo (f) passages. Measures 77-81 conclude the section with a return to piano (p) and mezzo-forte (mf) dynamics, including a triplet in the Flute part at measure 79.

77

Fl.

8

*fp*

5

*f*

77

Vla.

*p*

*f*

5

77

Vc.

*p*

*f*

5

77

Pno.

*fp*

9

*f*

8<sup>vb</sup>

Fl.

Vla.

Vc.

Pno.

79

*mp* *p* *mp* *p* *mp*

*mp* *> p* *mp* *>* *>* *>* *mp*

*mp* *> p* *mp* *>* *>* *>* *mp*

79

*mp* *p* *pp* *p* *mp*

*rit..... a tempo*

81

Fl.

Vla.

Vc.

Pno.

senza sord

*pp*

*p*

*mf*

*mp*

84

Fl.

Vla.

Vc.

Pno.

*pp*

*p*

*mp*

*mf*

87

Fl. *pp* < *mp* *pp* < *pp* < *mp* *p* *mf* < *p* *f* >

Vla. *mp* *p* *ppp*

Vc. *mp* *p* *ppp*

Pno. *f*

8 10

Cadenza

91

Fl. *p* *mf* *mf* *p* *f* *p* *mf* *p*

Vla.

Vc.

Pno.

Fl. *mf* *fp* *mf* *p* *mp* *p* *mf* *p*

Vla. *mf* *fp* *mf* *p* *mp* *p* *mf* *p*

Vc. *mf* *fp* *mf* *p* *mp* *p* *mf* *p*

Pno. *mf* *fp* *mf* *p* *mp* *p* *mf* *p*

Fl. *mf* *p* *ff* *Attacca*

Vla. *mf* *p* *ff* *Attacca*

Vc. *mf* *p* *ff* *Attacca*

Pno. *mf* *p* *ff* *Attacca*

## II

Crisp  $\text{♩} = 108$ 

98

Fl.  $f$   $mf >$   $pp <$   $mp$   $pp$

Vla.  $f$   $p$   $pp <$   $mp$   $pp$

Vc.  $f$   $p$   $pp <$   $mp$   $p$

Pno.  $f$   $mf >$   $p$   $pp$

102

Fl.  $mp$   $p$   $mf$   $p$

Vla.  $mp$   $p$   $mf$   $mp$   $p$

Vc.  $fp$   $mf$   $mf$   $mp >$

Pno.  $mp$   $p$

Fl. 106 *mf* *f* *ff*

Vla. 106 *mf* *f* *ff* Pizz Arco

Vc. *p* *mf* *f* *ff* Pizz Arco

Pno. 106 *mf* *f* *ff*

Fl. 110 *p* *mf* *p* *mf* *p* *mf* *p* *mp*

Vla. 110 *p* *mf* *p* *mf* *p* Pizz Arco

Vc. *mf* *p* *mf* *p* *mf* *p* Pizz Arco

Pno. 110 *p* *mf* *p* *mf* *p* *mf*

116

Fl. *p* *< mf* *p* *< mf* *p* *<*

Vla. *< mf* *p* *< mf* *mf* *p* *<*

Vc. *Pizz* *Arco* *Pizz* *Arco* *mf* *p*

Pno. *p* *<* *p* *p* *< mf* *p*

*mf* *mf*

122

Fl. *< mp* *p* *< mf* *f* *p* *pp* *<*

Vla. *< mp* *p* *< mf* *f* *p*

Vc. *Pizz* *Arco* *mp* *p* *mf* *f*

Pno. *mf* *f* *p* *pp*

*8va*



Fl. 126 *mf* *f* *p* *pp* *mf p*

Vla. 126 *mf* *pp* *mf* *p* *mf* *p* *pp* *mf*

Vc. *mf* *pp* *mf* Pizz Arco Pizz

Pno. 126 *mf* *f* *p* *mf*

Fl. 131 *pp* *mf* *p* *pp* *mf* *pp*

Vla. 131 Pizz Arco Pizz Arco *p* *pp* *mf* *pp*

Vc. Arco Pizz Arco *p* *pp* *mf*

Pno. 131 *pp* *mf* *8va* *pp* *mf* *pp* *f* *pp*

Detailed description: This musical score page contains two systems of staves for Flute (Fl.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The first system covers measures 126 to 130, and the second system covers measures 131 to 135. The Flute part features a melodic line with dynamic markings ranging from *mf* to *pp*. The Viola and Violoncello parts provide harmonic support with various articulations like *Pizz* (pizzicato) and *Arco* (arco). The Piano part includes both hands, with the right hand often playing chords or single notes and the left hand providing a rhythmic or harmonic foundation. Measure 133 includes an *8va* (octave up) marking for the Piano right hand. The score is written in a key with one flat and a 4/4 time signature.

136

Fl. *p* *< mp* *mf* *p* *< f* *mf*

Vla. *p* *p* *< f* *mf*

Vc. *mf* *f* *p*

Pno. *pp* *mf* *f* *mf*

140

Fl. *pp* *< mf* *mp* *p* *pp* *< mf*

Vla. *mp* *pp* *< mf* *mp* *p*

Vc. *pp* *< mf* *pp* *< mf* *Pizz* *Arco* *pp* *< mf*

Pno. *p* *mp* *p* *mf* *8vb*

Fl. 145 *p* *f* *mp* *pp* *mf* *p*

Vla. 145 Pizz *mf* *mp* *pp* *mf* *f*

Vc. Pizz Arco Pizz *f* Arco

Pno. 145 *pp* *fp* *f* *p*

Fl. 149 *fp* *f* *p*

Vla. 149 *f* *mf* *fp* *f* *p*

Vc. *f* *mf* *fp* *f* *mf* Pizz

Pno. 149 *f* *mf* *f* *p* *mf*

Fl. 154 *mf* *p* *f*

Vla. 154 *mf* *p* *f* Pizz

Vc. *p* *mf* *p* *f* Arco Pizz *gl*

Pno. 154 *p* *mp* *pp* *f* *8va*

Fl. 159 *fp* *mf*

Vla. 159 *fp* *mf* Arco

Vc. *fp* *mf*

Pno. 159 *mp* *f* *(8va)*

Trio ♩ = 162

164

Fl. *pp* *f p* *mf* *p* *f* *pp*

Vla. *pp* *f* *fp* *pp*

Vc. *f* *p* *mf* *p* *pp*

Pizz. Arco

Pno.

169

Fl.

Vla. *mf*

Vc. *f* *mf*

col legno batt Pizz

Pno. *p* *p* *mf* *mf*

173

Fl. *mf*

Vla. *f* *mf* *f*

Vc.

Pno. *p* *mf* *f* *mf*

177

Fl. *f*

Vla. *f* *mp* *fp*

Vc. *f* *mf*

Pno. *f* *p* *mf* *p*

Fl. *mf* *fp* *mf*

Vla. *f* *p* *mf*

Vc. Arco *mf* *fp* *mf* Pizz

Pno. *mf* *mf* *p*

Fl. *mf* *f*

Vla. *p* *f* *p*

Vc. *f* *p*

Pno. *mf* *f* *mp*

188

Fl. *mp* *f* *p*

Vla. *p* *mf*

Vc.

Pno. *p* *mf* *mp*

192

Fl. *f* *ff*

Vla. *p* *fp* *pp* *f*

Vc. *pp* *f*

Pno. *>p* *p* *mf*



196

Fl. *mf* *f* *mf*

Vla. Pizz *f* Arco *fp*

Vc. Pizz *f* Arco *fp*

Pno. *mf* *f*

199

Fl. *fp* *f* *mp*

Vla. *fp* *f* *mp*

Vc. *fp* *f* *mp*

Pno. *p* *mf*

Detailed description: This musical score page contains two systems of music for measures 196-202. The first system (measures 196-198) features a Flute (Fl.) with melodic lines and triplets, a Viola (Vla.) with pizzicato and arco passages, a Violoncello (Vc.) with similar textures, and a Piano (Pno.) with sustained chords and a final flourish. The second system (measures 199-202) continues these parts with more complex rhythmic patterns, including sextuplets in the Flute and Viola, and dynamic shifts in the Piano. The score includes various musical notations such as slurs, ties, and articulation marks.

202

Fl. *f* *mp* *f* *p*

Vla. *f* *p*

Vc. Pizz *mf*

Pno. *mp* *f*

205

Fl. *f*

Vla. *fp*

Vc. *fp*

Pno. *mf* *f*

Slower ♩ = 108

Fl. 207 *ff* *p* *f*

Vla. 207 *fp* *ff*

Vc. 207 *fp* *ff*

Pno. 207 *p* *ff* *p* *mf* *f*

rit.....

a tempo

Cadenza

Fl. 209 *fff* *mp* *pp* *mf* *p* *mf* *p* *pp* *pp*

Vla. 209 Pizz *ff* *mp* *pp* fast gliss

Vc. 209 Pizz *ff* *p* col legno batt

Pno. 209

Attacca

Fl. *216* **Crisp** ♩. = 108  
*f mp f mp f mp f*

Vla. *216*  
*f mp mf*  
 Pizz Arco

Vc. *216*  
*f mp*

Pno. *216* *8va*  
*f mf mp mf f*

221

Fl. *mp* *f* *mp* *f* *f*

Vla. *pp* *f* *mp* *pp* *f* *mp* *pp* *f*

Vc. *pp* *f* *pp* *f* *pp* *f*

Pno. *mp* *f* *mp* *f* *mf*

226

Fl. *mp* *p* *mf* *p* *fp* *mf* *p*

Vla. *ff* *p* *mf* *pp* *mp* *Pizz* *Arco*

Vc. *ff* *p* *pp* *mp* *Pizz*

Pno. *p* *mf*

232

Fl. *mf* *p* *mf* *p* *f*

Vla. *mf* *p* *mf* *p* *f*

Vc. *p* *mf* *p* *f*

Pno. *p* *f*

Arco

8va -

237

Fl. *p < fp* *f* *p < fp*

Vla. *mp* *p < fp* *f* *mf*

Vc. *p* *f* *mf* *f* *pp < mp*

Pno. *p* *pp* *p* *pp*

8va -

Fl. 242 *p* *fp* 5

Vla. 242 *pp* *fp* 5

Vc. 242 *pp* *fp* 5

Pno. 242 *p* *f* 8va

Fl. 246 *fp* *ff* *mf* *f* *mf*

Vla. 246 *fp* *ff* *mf* *f* *mf*

Vc. 246 *fp* *ff* *mf*

Pno. 246 *p* *ff* 7 *pp*

248

Fl.

Vla.

Vc.

Pno.

*ff*

*f*

*ff*

*fp*

*f*

*ff*

*p*

### III

Slower ♩. = 96

Segue Melodramatic ♩. = 88

250

Fl.

Vla.

Vc.

Pno.

*ff*

*ff*

*f*

*ff*

*mf*

*ff*

*f*

*fff*

*8vb -*



253

Fl. *ff mf ff f < fff ff >*

Vla. *ff > mf ff f < fff ff >*

Vc. *f fp* 6 6 5 *ff*

Pno. *ff mp f* 5 8<sup>vb</sup>

*sempre ped*

257

Fl. *mf fp < ff*

Vla. *mf fp < ff fp f*

Vc. *fp fff mf* 6 5 *f*

Pno. *mp f* 5

261

Fl. *mf* *fp* *fp* *fp* *ff*

Vla. *fp* *fp* *fp* *ff*

Vc. *ff* *mf* *f*

Pno. *mp* *f*

265

Fl. *f* *mp* *mf* *p*

Vla. *mp* *fp* *f* *mf* *p*

Vc. *fff* *f* *p* *ff* *mf*

Pno. *f*

Fl.

Vla.

Vc.

Pno.

268

268

268

268

*f*

*fp*

*ff*

*f*

*fp*

*ff*

*f*

*ff*

*f*

*ff*

Cadenza

Slower ♩. = 69

271

Fl.

271

Vla.

Vc.

Pno.

Slower ♩ = 69

rit.....

accel..... ♩ = 88

*pp* < *p* > < > < > < > < >

*pp*

*p* < *mf p* > < *mf p* > < *mf p* > < *mp p* > < *mp p* >

5

♩ = 56 Faster ♩ = 72

274

Fl. *mp* *pp* *pp* *mp*

Vla. *pp* *mp*

Vc. *p* *mf* *p* *mf* *pp* *mp* *p*

Pno. *mp* *pp*

276

Fl. *p* *mf* *p* *mf* *p* *mf* *fp*

Vla. *p* *mf* *p* *mf* *p* *mf* *fp*

Vc. *mf*

Pno. *mf* *p* *mf*

Fl. 278 *fp* *fp* *fp* *ff* *p* *f* *f* *fp*

Vla. 278 *fp* *fp* *fp* *ff* *p* *f* *mf* *fp*

Vc. *ff* *p* *mf* *f* *ff* *p*

Pno. 278 *mf* *f* *ff* *8vb*

Fl. 282 *fp* *fp* *ff* *p*

Vla. 282 *fp* *fp* *ff* *p* *ff* *f*

Vc. *fp* *ff* *p* *ff* *f*

Pno. 282 *mf* *f*

This musical score page contains two systems of music, measures 284-285 and 286-287. The instruments are Flute (Fl.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

**Measures 284-285:**

- Fl.:** Starts at measure 284 with a forte (*ff*) dynamic, followed by a crescendo to *f*, then a decrescendo to *p*, and another crescendo to *ff*. Measure 285 begins with a mezzo-piano (*mp*) dynamic, followed by a crescendo to *ff*. A five-measure slur is present in measure 285.
- Vla.:** Starts at measure 284 with a forte (*f*) dynamic. Measure 285 begins with a decrescendo from *p* to *ff*, followed by a forte (*f*) dynamic.
- Vc.:** Starts at measure 284 with a mezzo-piano (*mp*) dynamic, followed by a decrescendo. Measure 285 ends with a mezzo-forte (*mf*) dynamic.
- Pno.:** Measure 284 features a mezzo-forte (*mf*) piano (*p*) dynamic. Measure 285 features a forte (*f*) mezzo-forte (*mf*) dynamic.

**Measures 286-287:**

- Fl.:** Starts at measure 286 with a piano (*p*) dynamic, followed by a crescendo to *ff*. Measure 287 begins with a mezzo-forte (*mf*) dynamic.
- Vla.:** Starts at measure 286 with a mezzo-forte (*mf*) dynamic, followed by a crescendo to *fp*. Measure 287 begins with a fortissimo (*ff*) dynamic.
- Vc.:** Starts at measure 286 with a fortissimo-piano (*fp*) dynamic, followed by a crescendo to *fp*. Measure 287 begins with a forte (*f*) dynamic.
- Pno.:** Measure 286 features a fortissimo (*ff*) dynamic. Measure 287 features a fortissimo (*ff*) dynamic.

The score includes various musical notations such as slurs, ties, and dynamic markings. The piano part includes a six-measure slur in measure 284 and a three-measure slur in measure 285. The flute part includes a five-measure slur in measure 285. The viola part includes a three-measure slur in measure 285. The cello part includes a three-measure slur in measure 285. The piano part includes a six-measure slur in measure 287 and a three-measure slur in measure 287.

288 *rit.*.....

Fl. *ff* *fp* *fp*

Vla. *mf*

Vc. *mf*

Pno. *ff* *fp* *ff* *fff* *both hands*

Slower ♩ = 66

290 *mf* *f* *ff* *mp*

Vla. *ff* *f* *ff* *f* *ff*

Vc. *ff* *f* *ff* *f* *ff*

Pno. *f* *mp*

292

Fl. *ff* *f* *ff* *fff*

Vla. *ff* *f* *ff* *f* *ff* *fff*

Vc. *ff* *f* *ff* *f* *ff* *fff*

Pno. *ff* *f* *ff* *mp* *ff*

294

Fl. *ff* *f* *mf*

Vla. *ff* *f* *ff* *f*

Vc. *ff* *f* *ff* *f*

Pno. *f* *mp*



296

297

299

Fl.

Vla.

Vc.

Pno.

*fff*

*fff*

*fff*

*f*

*ff*

*p*

*f*

*ff*

*fff*

*f*

*ff*

*mf*

5

6

7

302

Fl.

Vla.

Vc.

Pno.

*ff*

*mf*

*p*

*mf*

*fp*

*f*

*ff*

*mf*

*mf*

*f*

*p*

*mf*

5

6

7

304

Fl.

Vla.

Vc.

Pno.

*f* *mf*

*f* *mp* *mf*

*f* *fp* *f*

*mp* *p*

307

Fl.

Vla.

Vc.

Pno.

*rit.....*

*p*

*mf* *p*

*pp*

309

Fl.

Vla.

Vc.

Pno.

Cadenza

*pp* *p* *mf* *pp* *mp* *f* *mp*

309

Pellucid ♩. = 88

IV

310

Fl.

Vla.

Vc.

Pno.

*p* *mf* *p < mp* *p* *mf*

*p* *pp* *mf* *p < mp* *p*

*pp* *mf* *p* *mp*

*p* *mf* *p* *mp* *mf*

315

Fl. *f* *p* *pp* *mp*

Vla. *mp* *p* *mf* *p* *pp* *mp*

Vc. *p* *mf* *p* *mf* *p*

Pno. *f* *mf* *p* *mp*

319

Fl. *mf* *mf* *p* *f* *ff*

Vla. *mf* *fp* *f* *mf* *p*

Vc. *mf* *mf* *pp* *f* *p* *f*

Pno. *mf* *f* *mf* *p* *mf* *p* *f* *ff*

323

Fl. *f* > *fp* < *mf* < *f* *pp* *p* >

Vla. *mf* > *p* *fp* < *mf* < *f* *pp*

Vc. *mf* > *p* *fp* < *mf* *f* *pp*

Pno. *f* *ff* *p* < *mf* *pp*

Slower ♩. = 66

329

Fl. *p* < *mp* *mp* >

Vla. *p* < *mp* *p* < *mp* >

Vc. *p* < *mp* *p* < *mp* >

Pno. *mp* *p* *mf*

Crystalline  $\text{♩} = 66$ 

333

Fl. *p* *mp* *mf > p* *mp >*

Vla. *mp >* *mp >* *mp >*

Vc. *mp >* *mp* *mp >*

Pno. *mp* *mp* *sempre ped*

336

Fl. *mp >* *mp* *>* *mp >* *p*

Vla. *p >* *mp >*

Vc. *p >* *mp >*

Pno. *mp* *mp* *mp* *mp*

338

Fl.

*mf* *mp* *p*

Vla.

*p* *mp* *mf* *p*

Vc.

*p* *mp*

Pno.

340

Fl.

*p* *pp* *mp* *pp* *mp* *mp*

Vla.

*p* *mp* *pp*

Vc.

*mp* *mp* *pp*

Pno.



Fl.

Vla.

Vc.

Pno.

344

344

344

*mf* > *p*

*mp* >

*mp* >

*mp*

*mp* >

*p* >

*mp* >

*p* >

346

Fl. *mp* *p* *mf*

Vla. *mp* *p* *mp*

Vc. *mp* *p*

Pno.

348

Fl. *mp* *p* *p* *pp* *mp* *pp*

Vla. *mf* *p* *p* *mp*

Vc. *mp* *mp* *mp*

Pno.

350

Fl. *mp* *mp* *p* *f*

Vla. *pp* *p* *fp*

Vc. *pp* *p* *fp* *fp*

Pno.

352

Fl. *mp* *p* *pp*

Vla. *p* *p* *mp*

Vc. *mp* *p* *mp*

Pno.

354

Fl. *p* < *pp* < > *p* > *pp* < > *pp* < >

Vla. *p* > *p* < *pp* < >

Vc. *p* *mf* *p* >

Pno.

357

Fl. *p* < > *pp* < > *p*

Vla. *pp* < > *pp* < > *p* > *pp* < *mp*

Vc. *p* > *pp* < *mf* *pp* < *mp*

Pno. *dim*.....

Slower ♩. = 60

360

Fl. *p* > *pp* > *mp* > *p*

Vla. *p* > *pp* > *mp* > *p*

Vc. *p* > *pp* > *mp* > *p*

Pno. *mp* *pp*

## V

Languid ♩. = 52

363

Fl. *p*

Vla. *p*

Vc. *p*

Pno. *p* *cresc.....*

Fl. 365 *f* *mp*

Vla. 365 *f* *mp*

Vc. 365 *f* *mp*

Pno. 365 *mf* *f* *mf* *ff* *pp*

Measures 365-366. The Flute, Viola, and Violoncello parts feature a melodic line starting on a half note, followed by eighth and sixteenth notes. The Piano part has a complex accompaniment with many beamed sixteenth notes. Dynamics include *f*, *mp*, *mf*, *ff*, and *pp*.

Tempo Rubato

Fl. 367 *ff* *f*

Vla. 367 *ff* *f* *pp*

Vc. 367 *ff* *accel.....* *p*

Pno. 367 *sub pp* *f* *mf* *p*

Measures 367-368. The Flute, Viola, and Violoncello parts feature a melodic line starting on a half note, followed by eighth and sixteenth notes. The Piano part has a complex accompaniment with many beamed sixteenth notes. Dynamics include *ff*, *f*, *pp*, *sub pp*, *f*, *mf*, and *p*. The instruction "Tempo Rubato" is written above the Flute part, and "accel....." is written above the Violoncello part.

369

Fl. *pp* *mp* *ppp* *p*

Vla. *mp* *ppp* *p*

Vc. *ppp* *p*

Pno. *p* *pp* *p*

ii

371

Fl. *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

Pno. *i*

This musical score page contains measures 373 through 375 for a chamber ensemble consisting of Flute (Fl.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

**Measures 373-374:** The Flute, Viola, and Violoncello parts play a melodic line starting on a half note G4 (flute) or C4 (viola/cello), moving stepwise to a half note Bb4. The Piano accompaniment features a rhythmic pattern of eighth notes in the right hand and half notes in the left hand, with a crescendo leading into measure 374. Dynamics include *p* (piano) for the woodwinds and *p* for the piano.

**Measure 375:** The woodwinds and strings continue their melodic lines. The Piano part transitions to a new rhythmic pattern, featuring a triplet of eighth notes in the right hand and half notes in the left hand. Dynamics include *f* (forte) and *p* (piano) for the woodwinds, and *f* and *p* for the piano.

The score includes various musical notations such as slurs, ties, and dynamic markings (*p*, *f*) to guide the performer.



Fl. 377 *mp* *f* *mp*

Vla. 377 *mp* *f* *mp*

Vc. *mp* *f* *mp*

Pno. 377 *mf* *f* *p* *mf* *f*

Detailed description: This system contains measures 377 to 380. The Flute (Fl.), Viola (Vla.), and Violoncello (Vc.) parts are in 8/8 time and feature a melodic line with a half note, quarter notes, and eighth notes, all beamed together. The dynamics for these parts are *mp*, *f*, and *mp*. The Piano (Pno.) part is in 8/8 time and features a complex accompaniment with sixteenth and thirty-second notes, as well as quarter and half notes. The dynamics for the Piano part are *mf*, *f*, *p*, *mf*, and *f*.

Fl. 379 *p* *mf* *p* *mf* *p*

Vla. 379 *p* *mf* *p* *mf* *p*

Vc. *p* *mf* *p* *mf* *p*

Pno. 379 *p*

Detailed description: This system contains measures 379 to 382. The Flute (Fl.), Viola (Vla.), and Violoncello (Vc.) parts are in 8/8 time and feature a melodic line with a half note, quarter notes, and eighth notes, all beamed together. The dynamics for these parts are *p*, *mf*, *p*, *mf*, and *p*. The Piano (Pno.) part is in 8/8 time and features a complex accompaniment with sixteenth and thirty-second notes, as well as quarter and half notes. The dynamics for the Piano part are *p*.

Fl. 381 *mf p mp f mp*

Vla. 381 *mf p mp f mp*

Vc. *mf p mp f mp*

Pno. 381 *mp f*

Fl. 383 *mf p mf*

Vla. 383 *mf p*

Vc. *mf p*

Pno. 383 *p*

ii i

Fl. 385 *f* 5 6 5 3 *fp*

Vla. 385 *f* 3 *fp*

Vc. *f* 5

Pno. 385 *f* 3 3 3 3

Fl. 387 *ff* *f* *p* *mf*

Vla. 387 *fp* *ff* *f* *p*

Vc. *ff* *mp* *mf* *p*

Pno. 387 *8va* *f* *p* *< mf*

389

Fl. *p* *mf* *p* *mf* <sup>5</sup>

Vla. *mf* *p* *mf* <sup>5</sup> *p*

Vc. *mf* *p* *mf* *p*

Pno.

391

Fl. *f* *mf* *p* *rit.*

Vla. *mf* *p* *mf* *p* *mf*

Vc. *mf* *p* *mf* *p* *mf*

Pno. *mp*

394 *a tempo*

Fl. *f*

Vla. *p* *mf*

Vc. *p* *mf*

Pno. *p* *mf*

396 *rit.....*

Fl. *mp* *mf*

Vla. *p*

Vc. *p*

Pno. *p*

*a tempo*

398

Fl.

*p* *f* *p* *f* *p*

Vla.

*p* *f* *p* *f* *p*

Vc.

*mp* *p* *p* *f* *p*

Pno.

*p* *mf* *p*

*rit.....*

400

Fl.

*mp* *p* *pp* *mp* *pp*

Vla.

*mp* *p* *mf* *p* *pp* *mp* *p*

Vc.

*mp* *p* *mf* *p* *pp* *mp* *p*

Pno.

*p*

6

♩ = 52

403

Fl. *pp* *p* *p* *p* *mf*

Vla. *mp* *p* *mf*

Vc. *mp* *p* *mf*

Pno. 5 6 *p*

405

Fl. *p* *mf* *mf* *p* *ppp*

Vla. *p* *pp* *ppp*

Vc. *p* *pp* *mf* *ppp*

Pno. 5 *mp* *p*

**Indolent** ♩ = 48

*accel*..... *rit*.....

411 *a tempo*

Fl. *p* *fp* *fp* *fp* *pp*

Vla. *p* *fp* *mf* *mf*

Vc. *p* *fp* *f* *p* *f* *pp*

Pno. *mp* *p* *mf* *p* *pp*



413 *a tempo* *accel.....* *rit.....*

Fl. *p* *< mf >* *p* *5* *5* *fp* *< >* *3*

Vla. *p* *< mf >* *p* *5* *mf* *>* *pp*

Vc. *p* *< mf >* *p* *3* *< f p* *mf > p*

Pno. *8<sup>va</sup> -* *p* *mf* *3*

*Faster* ♩ = 60 *accel.....* *Slower* ♩ = 48

415

Fl. *pp* *p* *>*

Vla. *mp* *5* *f* *p* *<* *mf* *6* *f*

Vc. *pp*

Pno. *p*

**Faster** ♩ = 60 **Slower** ♩ = 48

418

Fl. *pp* < *p* >

Vla. *mp* <sup>3</sup> < *mf* <sup>6</sup> *p* < *mf* > *fp* < *mf* >

Vc. *pp* < *mp* *pp*

Pno. *p*

**Faster** *rit.*..... **Slower** ♩ = 48

421

Fl. *p* < *mp* *p* >

Vla. *f* > *mp* > *ppp* *p* < *mp* *p* >

Vc. *p* < *mp* *p* >

Pno. *p* *mp* <sup>14</sup> *8va*

423

Fl.

*p* *mp* *p* *pp* *ppp*

rit..... 3

423

Vla.

*mf p*

niente

423

Vc.

*mf p*

niente

423

Pno.

*mf* *pp*

3 3

8va) - - - ,

Detailed description: This page contains a musical score for measures 423 and 424. The score is written for four instruments: Flute (Fl.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 423 begins with a treble clef for the Flute, a bass clef for the Viola and Violoncello, and a grand staff for the Piano. The Flute part starts with a piano (*p*) dynamic, followed by a mezzo-piano (*mp*) section, and then a piano (*p*) section. The Viola and Violoncello parts start with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The Piano part starts with a mezzo-forte (*mf*) dynamic and a piano (*pp*) dynamic. There are triplets in the Flute and Piano parts. A ritardando (rit.) is indicated in the Flute part. The score ends with a double bar line and repeat dots.